

*Minty Fresh*  
*Fanshawe Fine Art Graduate Exhibition*  
*McIntosh Gallery*  
*2008*

# *Minty Fresh*

*Graduation Exhibition  
2008*

*Fanshawe College  
Fine Art Program*

*McIntosh Gallery  
April 10 - 27, 2008*

*Guest Speaker  
Matthew Carver*

*This, the 36th exhibition of Fine Art Graduates of Fanshawe College, is the 34th occasion on which the McIntosh Gallery has most graciously hosted our event. Initially under the directorship of Maurice Stubbs, we profusely thank the McIntosh and the University of Western Ontario, especially Director Arlene Kennedy who retires on May 1st.*

*The Fine Art Program, about to celebrate forty years, has transitioned over the decades. Most recent was the 2007 renovation which modernized the studios, providing an even greater creative environment. This year's graduates can attest to the trying conditions which they endured during the massive reconstruction, extending from May to December. The College thanks them most heartily for their patience. The quality of the work in this show is a testament to the groups ability to rise above the chaos created by a multitude of disruptions.*

*The twenty two students represented in this catalogue show diversity in their various approaches to contemporary art practice. While many will continue their studies at the university level, others will choose alternate ways to proceed in art.*

*Next year, Museum London will mount an exhibition celebrating four decades of art education at Fanshawe College. The curator will look for excellence in the current works of past graduates, which may prove to be an exciting challenge for this year's class. Both faculty and staff look forward to following their achievements and successes.*

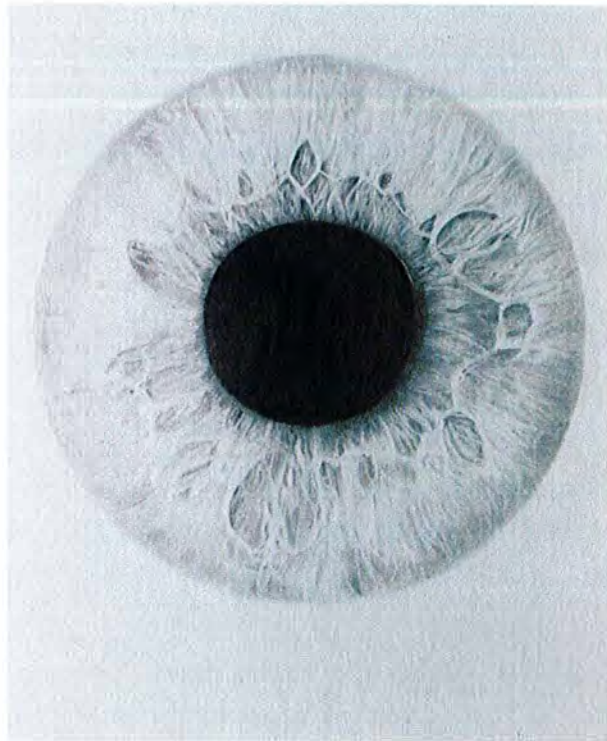
*Tony McAulay  
Coordinator, Fine Art*



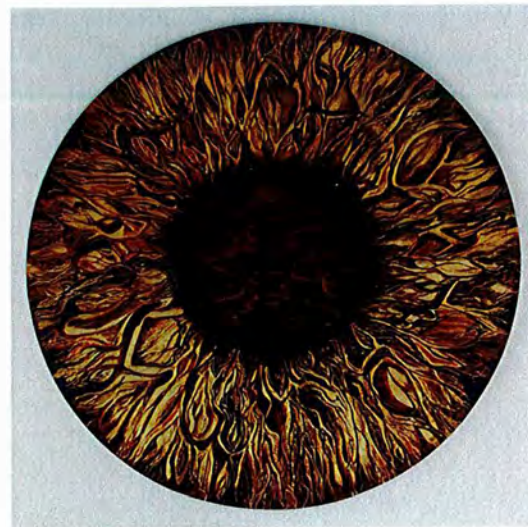
Christine Atchison

*The complex physical and psychological beauty between wood and the human iris is the inspiration for this artwork. Traditional and creative drawing techniques synthesize wood grain and the complex iris labyrinth with transparent luminosity. The visual aesthetic elevates the similarities of origin into a metaphorical look.*

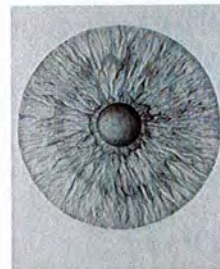
1 Love Joy  
graphite on paper  
28 x 36 cm



1.



2.



4.

2 Eon  
watercolor, stain on carved plywood  
110 x 110 cm



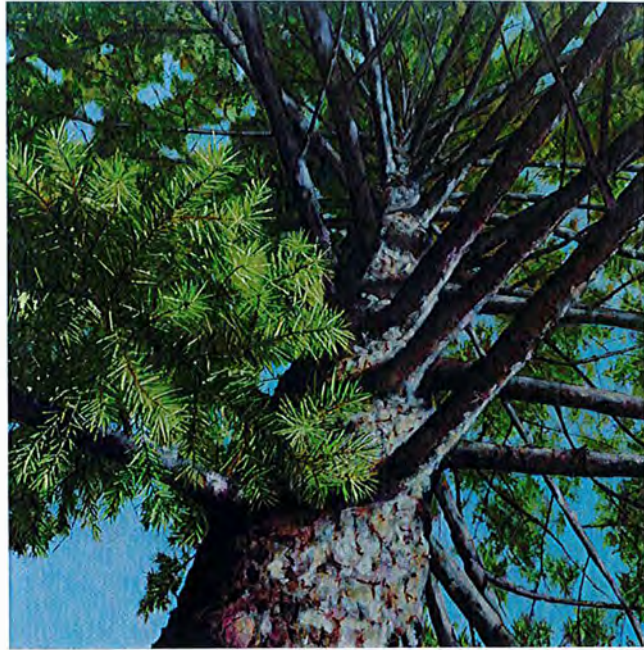
3.

3 Apocalypica  
acrylic on carved wood  
118 x 118 cm

4 Eternal Ray  
graphite on paper  
28 x 36 cm



*Dramatic viewpoints of trees are captured in photography before their transformation into paintings. The paint is playfully applied with a variety of texture while rendering a confident illusion. The tree represents familiar places and translates a personal connection.*



1.

1. Around Campus  
acrylic on canvas  
122 x 122cm  
Collection: Ron Kaullys



2.

2. Down by the Thames  
acrylic on canvas  
122 x 122cm  
Collection: Fanshawe College



3.

3. Above the Crematory  
acrylic on canvas  
122 x 122cm  
Collection: Fanshawe College



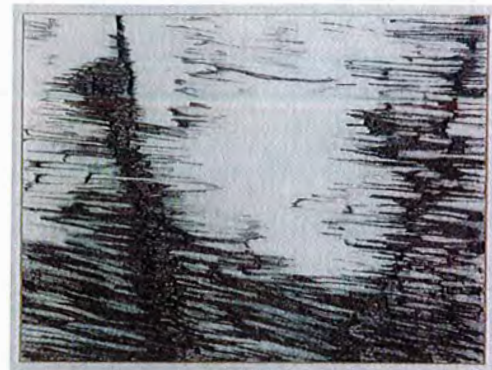
## Shannon Twine

A camera can capture movement that our eyes cannot see. Photographic series of blurred flashes of nature are collaged together or reproduced in paintings and drawings. The inherent characteristics of different mediums such as graphite, watercolour, and acrylic are explored to render these shifts in perception.

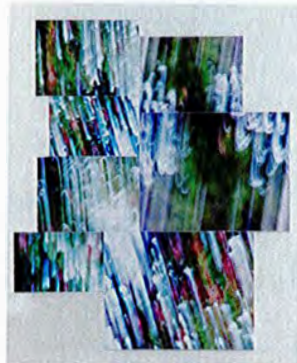
1. Shift of Realities Series #4  
watercolour on paper  
60 x 50cm



1.



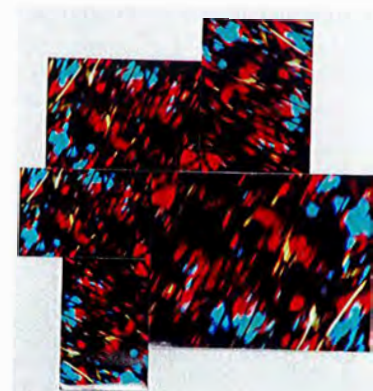
2.



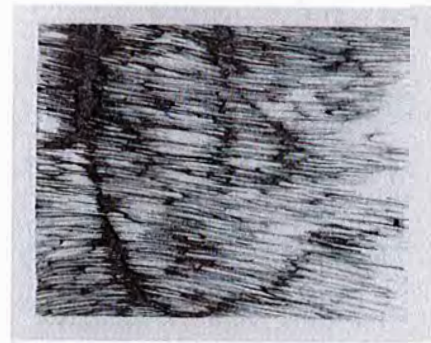
3.

2. Shift of Realities Series #9  
pencil on paper  
20 x 26 cm

3. Provisions  
digital photograph on acetate  
90 x 60 cm



4.



5.

4. Preparations  
digital photograph on acetate  
50 x 64cm

5. Shift of Realities Series #9  
pencil on paper  
20 x 26 cm



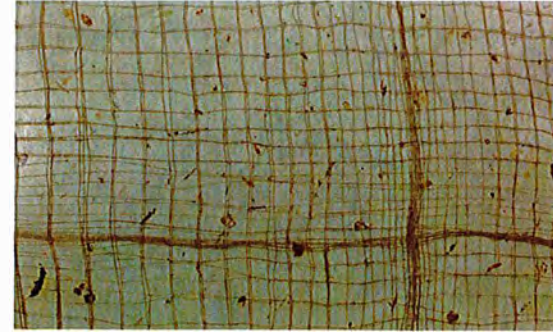
## Meghan Annett

*Biodegradable and recycled materials remaining from previous works are combined in order to draw connections between the natural and man-made worlds. Pressed flowers, wax, paper towel and burlap are arranged to build subtle depth and texture. In an age of massive material waste and the plundering of the natural environment, these works offer an idealistic balance.*



1.

1. *Untitled*  
mixed media  
25 x 43 cm



2.

2. *Knit Rose*  
oil pastel and beeswax on burlap  
107 x 122 cm



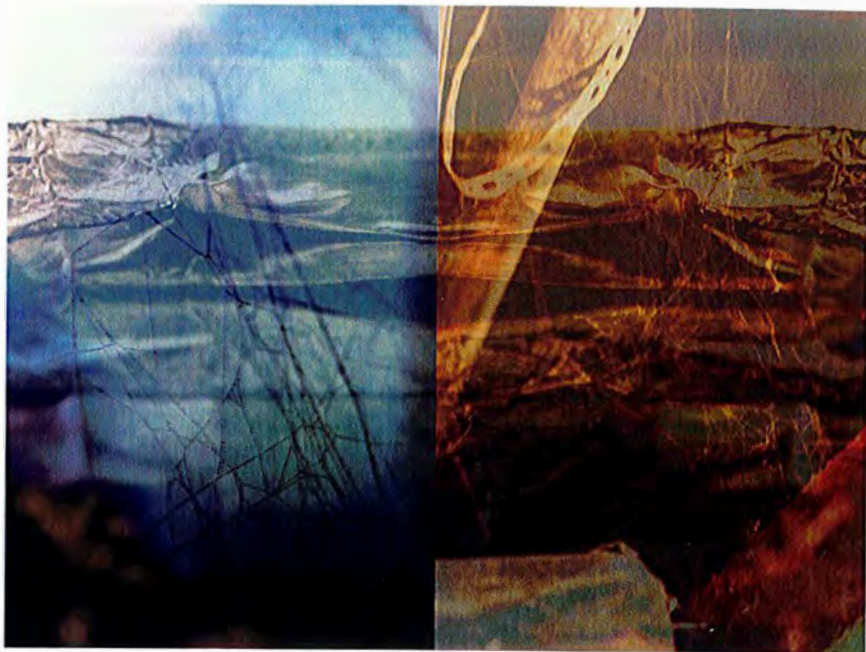
3.

3. *Untitled*  
mixed media  
91 x 152 cm



Lauren Mullen

*This work focuses on the natural decaying of man-made industrial materials. Photographs of aged, eroding structures capture a beauty that society has become desensitized to. Luminous colour and tonal values bring out the radiant glow in this ambiguous subject matter while the installation format subtly suggests the images' source.*



1.

1. Broken Furnace  
digital print  
45 x 66 cm



2.



3.

2. Pipeline  
digital print  
46 x 427 cm

3. Conjunction Junction  
digital print  
86 x 218 cm



Erin Kaszarowski

*Crumbling structures and industrial buildings in the process of construction provide the formal aesthetics of this work. A process of scraping and active building up of the paint surface with a palette knife in dark earthy colours suggests an interest in the relationship between the physical application of the paint and the subject matter.*



1.

1. Denial  
acrylic on canvas  
92 x 92cm



2.

2. Barley  
acrylic and ink on canvas  
51 x 51 cm



3.

3. Complicated  
acrylic on canvas  
147 x 147 cm

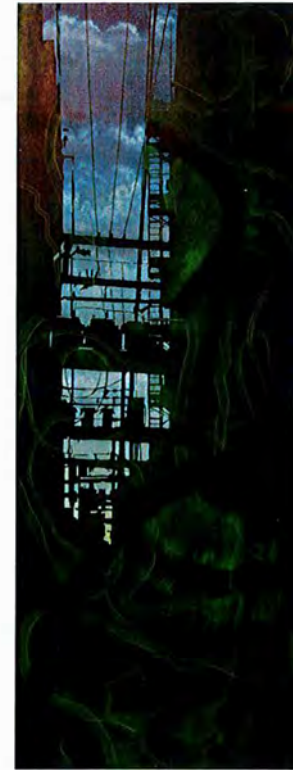
# Nicholas Breton

Urban and wilderness landscapes are ambiguously juxtaposed to show man's destructive manipulation of his environment. These highly worked paintings build on a process of layering photographically derived images with painted and silk-screened forms to produce a montage aesthetic.



1.

1. *Empower the Manipulation*  
oil on canvas  
150 x 86 cm



2.

2. *VAN*  
oil on canvas  
196 x 74 cm



3.



4.

3. *Stanley Park (Series #2)*  
mixed media  
30 x 30 cm

4. *Untitled*  
oil on canvas  
86 x 88 cm

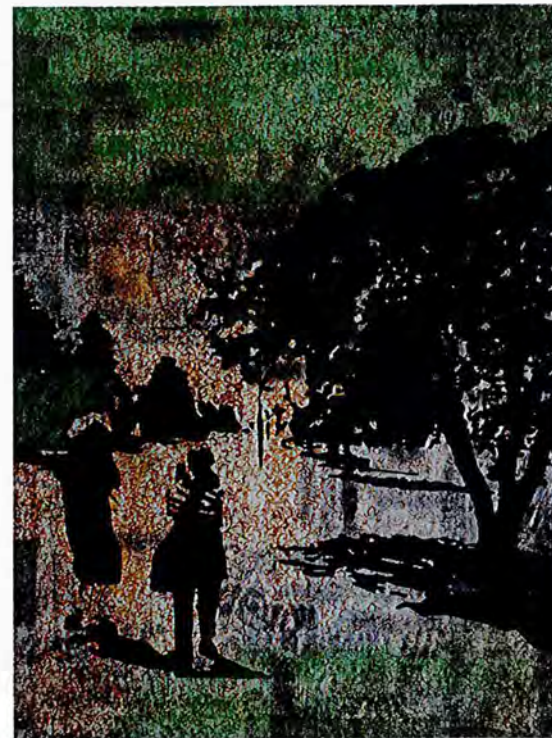


*Ideas are communicated by distorted patterns using the silk screen as a mark-making tool. Representing how memory patterns begin to distort over time and the initial meaning behind them shifts, the layers of painted photographic imagery create a common bond that fuses indistinct imagery with figurative past experiences.*

1. *Distort My Pattern*  
screen print, acrylic on canvas  
92 x 92 cm



1.



2.

2. *Riverview*  
screen print, acrylic on canvas  
122 x 92 cm



3.

3. *Mud Pies And Thomas*  
acrylic, wallpaper on masonite  
61 x 61 cm



# Michael Williams

*There is no intentional meaning in these works – the artist is already a spectator to something that previously exists.*



1.

1. Self Portrait  
oil and acrylic on wood  
80 x 140 cm



2.



4.

2. Start to Finish  
oil on wood  
80 x 140 cm



3.

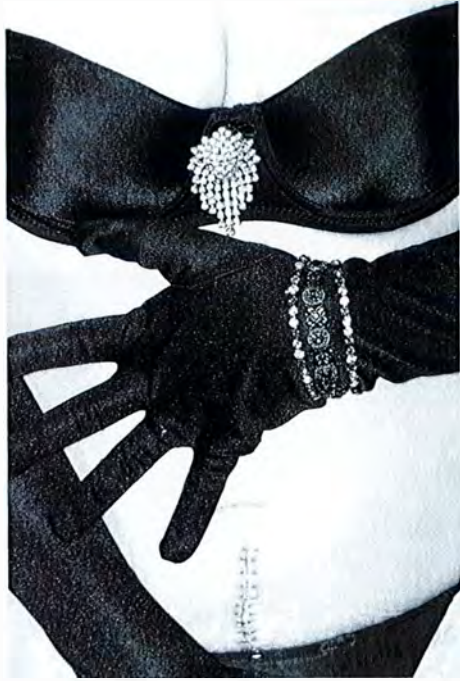
3. Family, Gunman  
oil on wood  
80 x 140 cm

4. Fantasy Island  
oil and acrylic on wood  
80 x 140 cm



*Photographs are taken without purpose, whether the event is staged or unfolding. Feminist readings and humorous tongue-in-cheek social commentary emerge after reflection on the frozen pictures. Images are sometimes re-photographed after manipulation to create new meaning.*

1. *The Sum of all my Parts*  
digital print  
32 x 20 cm



1.



2.

2. *Domestic Engineer*  
digital print  
25 x 20 cm

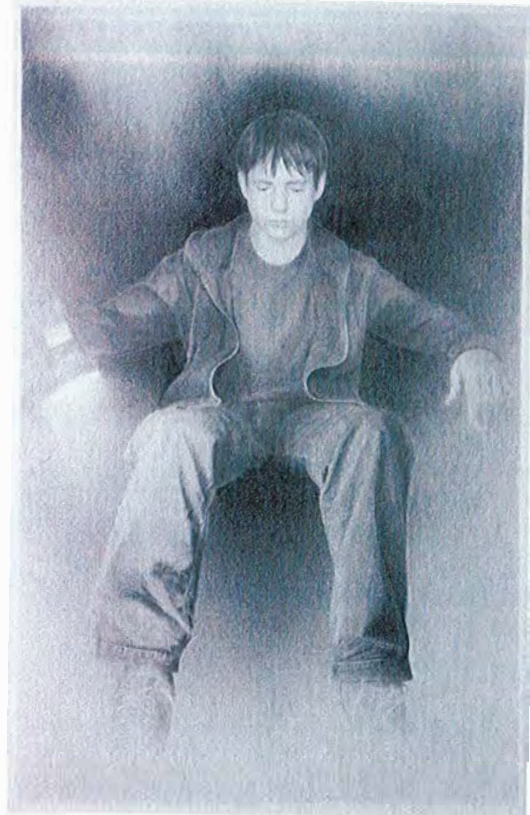


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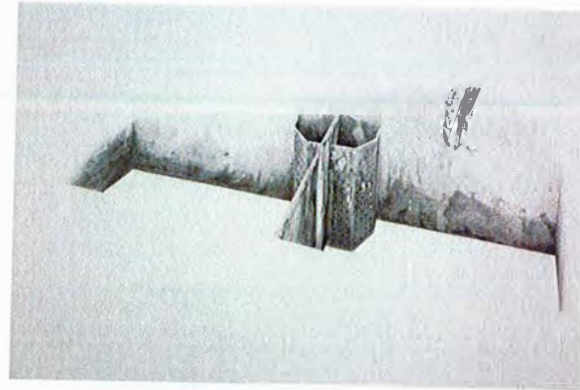
3. *Silent Witness*  
digital print  
25 x 17 cm

*Incidental everyday subjects from the immediate surroundings are rendered in detail with a range of graphite pencils on heavy rag paper. In these realistic drawings, each concept begins from a series of photographs of the same subject. The images are always isolated, simple and sparse.*

1 Life Size at Distance  
graphite on plain field  
68 x 102 cm



1.



2.



3.

3. Laces  
graphite on stonehenge  
76 x 112 cm



4.

4 Illusion of the Real  
coloured pencil on plain field  
102 x 66 cm



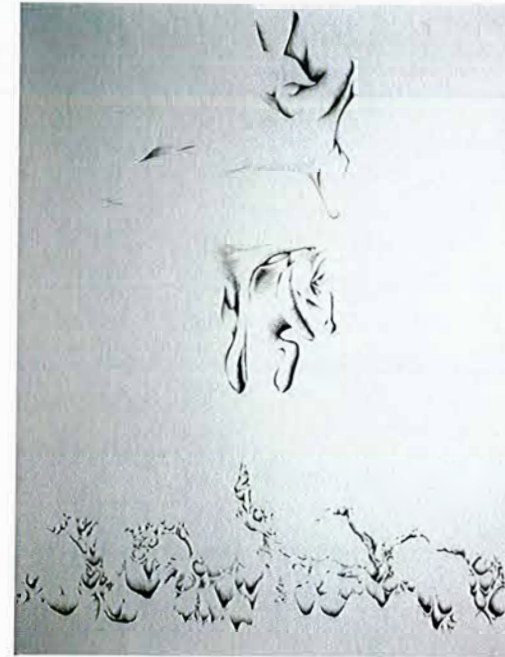
## Natalie Rawe

*Inspiring forms such as folded fabrics and paper, geological anomalies and even shaped chewing gum are rendered anew with a juxtaposition of fine line and ambiguous form. The resulting subtle drawings and sculptures are amalgamated by the narrative concepts of ancient Greek monoscenic reliefs, Norse mythology and the folktales we learned as Canadian children.*

1. Andersen's Duck  
plaster  
37 x 26 x 10 cm



1.



2.

2. Chaotic State  
pen and ink  
127 x 60 cm



3.



4.

4. Chaotic State (Detail)

3. Cupid and Psyche  
pen and ink  
57 x 75 cm

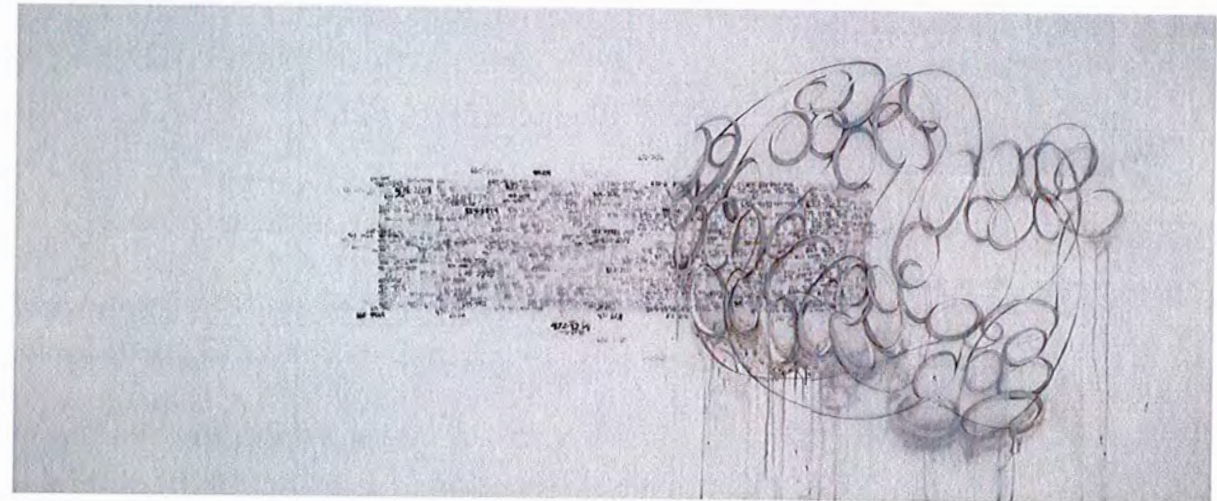
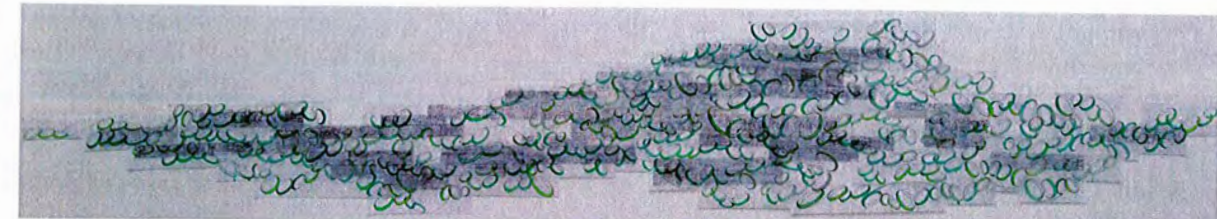


Josh Peressotti

The nature of human conversation and facets of its technological transference form this subject. Abstract characters and telephone numbers evolved from scripts are physically layered to form elusive conversations. An intuitive approach alludes to the developmental qualities of speech and thought, to produce a new visual code.



1. Activate / Deactivate  
ink, photographs, photo-transparencies on white-board  
49 x 88 cm each panel



2 The Long and Short of It  
graphite, watercolour on mylar  
88 x 706 cm

3 Recent / Received  
graphite, ink, acrylic ink on mylar  
88 x 235 cm



## Amanda King

*The subject of dream work has progressed from relying exclusively on scientific theories toward including Ojibway beliefs. A relationship is made between both values by weaving together webs of neurons and dream catchers in an abstract manner, creating equality as well as distinction. The use of old, discarded windows also mirrors the gradual loss of the Ojibway culture.*



1.

1. Subliminal Frequency  
silk screen on masonite  
54 x 74 cm



2.

2. Transition No. 1  
silk screen on window  
61 x 65 cm



3.

3. Transition No. 2  
silk screen on paper, window  
56 x 96 cm

## Krystal Sobhie

The prints are inspired by past experiences and the paranoia and fear that the media inflicts on the mind. The retellings of violent human acts that are displayed in newspapers provide source material. These layered silkscreen images juxtapose newspaper text with silhouetted figures to create fictitious scenarios.



1. Trip to the Park I  
silk screen print  
32 x 66 cm



2.

2. Trip to the Park II  
silk screen print  
32 x 66 cm



3.

3. Trip to the Park III  
silk screen print  
32 x 66 cm



Lee Hamilton

*Uncertainties and explorations have resulted in many different themes and media, however, the human body and portraiture have been central in the work.*

1. Sister I  
marker on acetate  
58 x 86 cm



1.



2.

2. Sister II  
marker on acetate/ pastel on matte board  
95 x 83 cm



3.

3. Sister III  
marker on acetate  
83 x 61 cm



Andrea Matchett

Two dimensional and three-dimensional portraits are made through collage principles. Photoshop is used in conjunction with a physical layering of fragmented images to create multiple views of a single identity.



1.

1 Identity Series (Part XII)  
digital print  
21 x 24 cm



2.

2 Identity Series (Part VIII)  
digital print  
22 x 188 cm



3.

3 Identity Series (Part VII)  
graphite on paper  
26 x 18 cm



4

4 Identity Series (Part VI)  
graphite on paper  
26 x 18 cm



## Wendy McIntyre

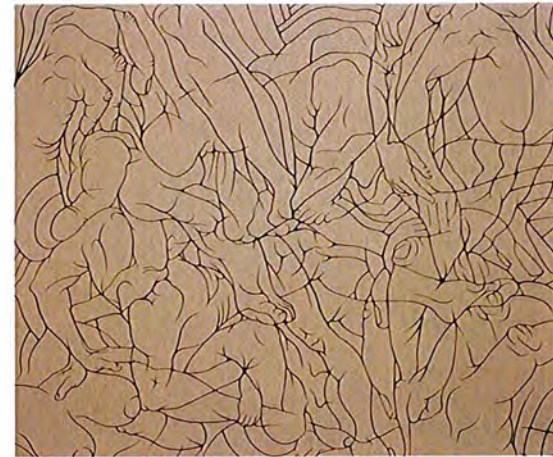
Through contorted poses, anamorphic fantastical figures suggest orgiastic human interaction. Linear explorations with pen and ink, charcoal, and water-colour on handmade paper, have grown into low reliefs and sculptures. This three-dimensional work uses recycled paper, copper wire, hemp, and gauze strips.



1. *Unforgettable Friend*  
recycled paper, India ink, watercolour  
18 x 21 cm



2. *Recollection*  
matte board, charcoal, chalk, India ink wash  
50 x 60 cm

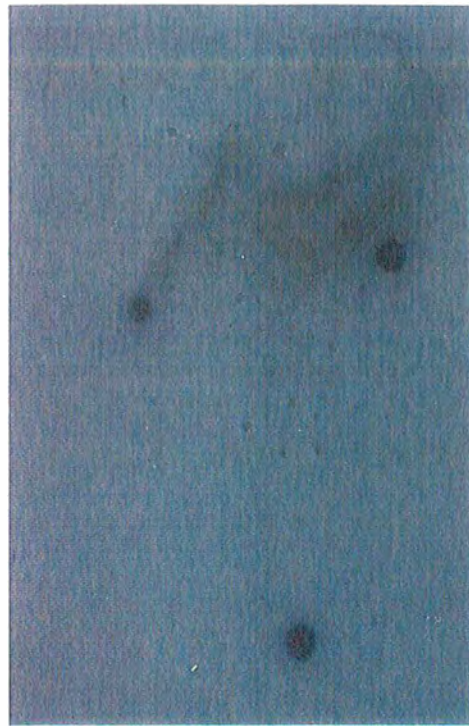


4. *Interconnected Realities*  
matte board, India ink  
50 x 60 cm

Taryn Henry

*Delicate, subtle, transparent atmospheres evoke sensitive illusions within physical spaces. The materials of glass, wax, and graphite all embrace subtle minimal light. Ambiguous time and ambiguous memories are evoked.*

1. Sull  
mixed media  
28 x 21 cm

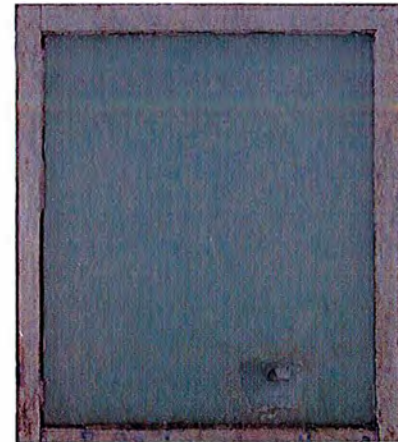


1.



2.

2. In Solitude  
mixed media  
42 x 38 cm



3.

3. Solace  
mixed media  
80 x 71 cm



4.

4. Majpie  
mixed media  
21 x 28 cm



## Laura Mitrow

*Everyday decorative objects become a source for exploring the interaction between two-dimensional photographic works and handcrafted three-dimensional forms. Using basic collage materials combined with intricate technical methods, the sculptural work aims to have a strong physical presence while the photograms record the material traces of this process.*

1. Untitled  
darkroom photograph  
51 x 38 cm



1.



2.



3.

2. Untitled  
paper, glue  
43 x 30 x 38 cm

3. Untitled  
paper, glue  
33 x 20 x 23 cm



4.



5.

4. Untitled  
paper, glue  
56 x 59 x 30 cm

5. Untitled  
paper, glue  
51 x 36 x 18 cm

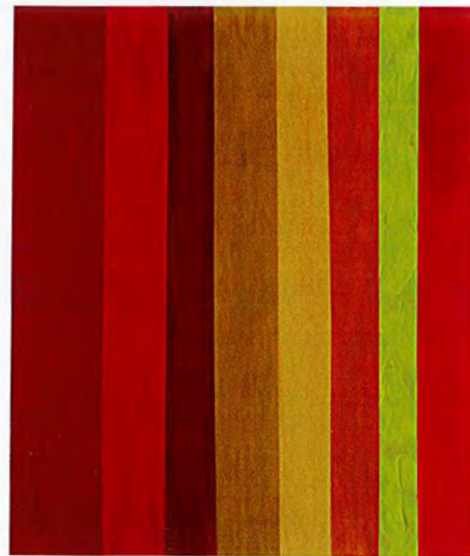
## Sarah Meloche

*This series focuses on clean lines and textures. Masking tape of various sizes is employed to maintain consistent straight borders containing textured and contradicting flat finishes. Acrylic paint and gloss medium form these hard edge paintings.*



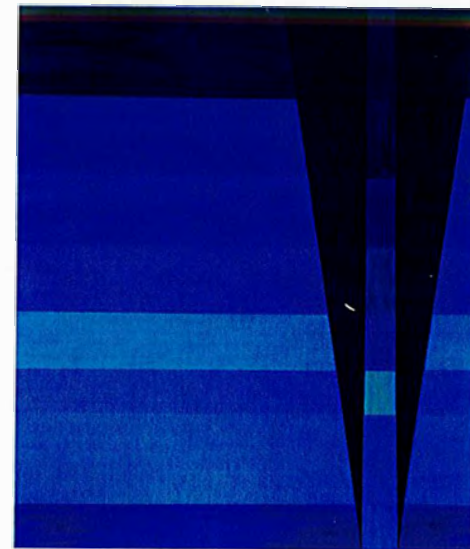
1.

1. *Shades of Red*  
acrylic on canvas  
122 x 147 cm



2.

2. *Shades of Yellow*  
acrylic on canvas  
91 x 76 cm



3.

3. *Shades of Blue*  
acrylic on canvas  
91 x 76 cm



## Brandon Thompson

*These paintings are constructed intuitively from a cumulative process of applying oil paint to canvas, removing it through scraping and sanding, and reworking the heavily worked surface. Paint as a tactile malleable substance is employed to both obscure and reveal source images originally based on iconic historical painting. The paintings resist fixity through an implied struggle with representation versus non-representational abstraction.*

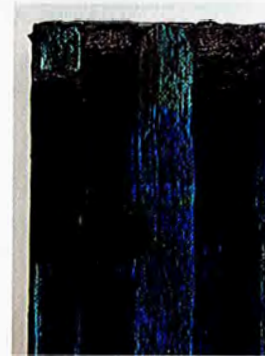


1.

1 *Recovery*  
oil and fiber tape on canvas  
152 x 213 cm

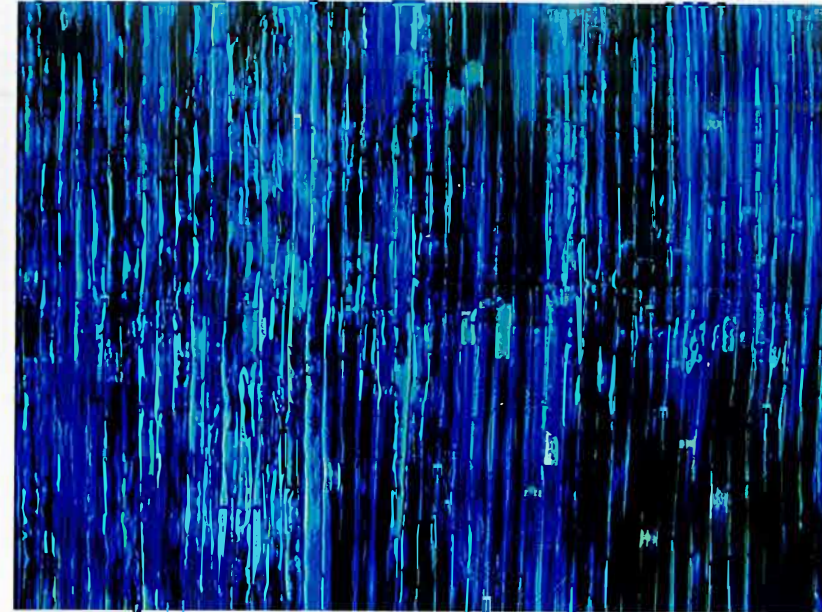


2.



3.

2 *De-Interlace*  
oil on canvas  
46 x 46cm

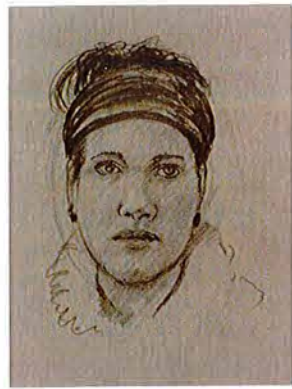


4.

3 *De-Selection (detail)*  
oil on linen

4 *Reclamation*  
oil on canvas  
152 x 213 cm





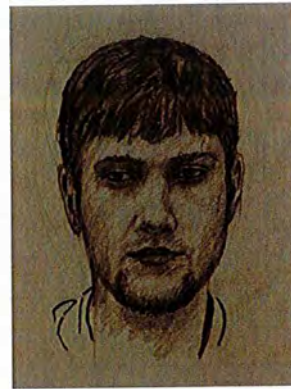
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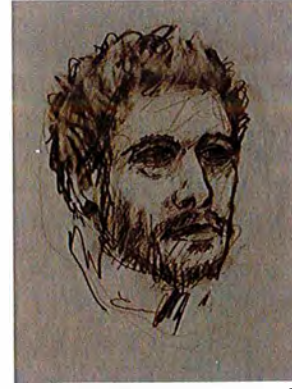
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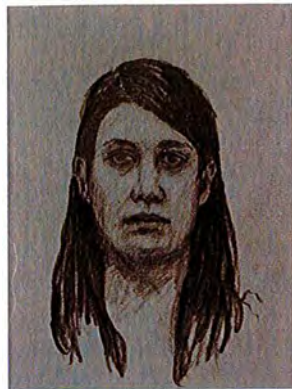
7.



8.



9.



4.



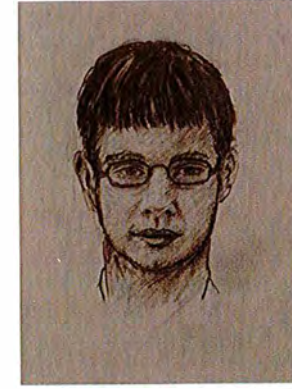
5.



6.



10.

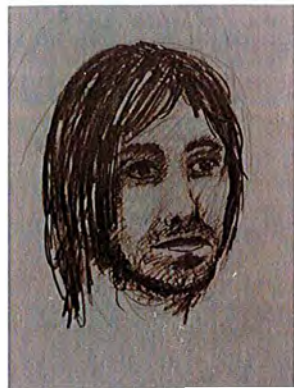


11.

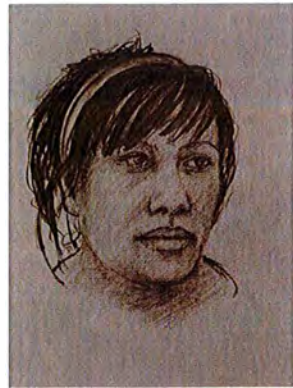


12.





13



14



15



19



20



16



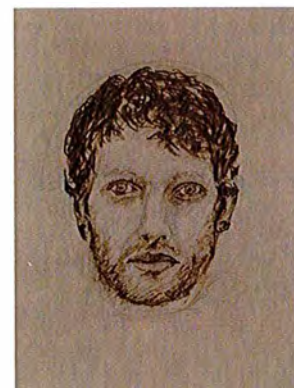
17



18



21



22

1. Christine Atchison

2. Julie Pharand

3. Shannon Twine

4. Meghan Annet

5. Lauren Mullen

6. Erin Kaszarowski

7. Nicholas Bretan

8. Jen Hamilton

9. Michael Williams

10. Adrienne Talbot

11. Rik Van Stee

12. Natalie Rowe

13. Josh Peressotti

14. Amanda King

15. Krystal Sobhie

16. Lee Hamilton

17. Andrea Matchett

18. Wendy McIntyre

19. Taryn Henry

20. Laura Milne

21. Sarah Meloche

22. Brandon Thompson

*Fine Art Faculty and Staff  
2005 - 2008*

*Ross Bell  
Marla Botterill  
Jordan Broadworth  
Norman Colton  
Paul Dreossi  
Joscelyn Gardner  
Tony McAulay  
Gerard Pas  
Benjamin Robinson  
Gary Spearin  
Paul Walde  
Anna Wieselgren  
Tara Wittmann  
Jessica Woodward*

*Visiting Artists  
2005 - 2008*

*John Armstrong  
Eric Atkinson  
Karen Bondarchuk  
Matthew Carver  
Max Dean & Peter Lynch  
Joe Lima  
Alan Michelson  
Alison Norlen  
Margaret Preist  
Patrick Thibert*

*Guest Speaker  
Matthew Carver, Artist*

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Scotia Bank  
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Gary Spearin  
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Lauren Mullen  
Amanda King  
Andrea Matchett*



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